UNIVERSAL PICTURES and AMBLIN ENTERTAINMENT Present

A GARETH EDWARDS Film

SCARLETT JOHANSSON

MAHERSHALA ALI

JONATHAN BAILEY

RUPERT FRIEND

MANUEL GARCIA-RULFO

ED SKREIN

Executive Producers

STEVEN SPIELBERG

DENIS STEWART

Produced by

FRANK MARSHALL, p.g.a.

PATRICK CROWLEY, p.g.a.

Based on Characters Created by

MICHAEL CRICHTON

Written by

DAVID KOEPP

Directed by

GARETH EDWARDS

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ED SKREIN, PHILIPPINE VELGE, BECHIR SYLVAIN

THE SYNOPSIS

A new era is born. This summer, three years after the *Jurassic World* trilogy concluded with each film surpassing $1 billion at the global box office, the enduring *Jurassic* series evolves in an ingenious new direction with *Jurassic World Rebirth.*

Anchored by iconic action superstar SCARLETT JOHANSSON, Emmy and SAG nominee JONATHAN BAILEY and two-time Oscar® winner MAHERSHALA ALI, this action-packed new chapter sees an extraction team race to the most dangerous place on Earth, an island research facility for the original Jurassic Park, inhabited by the worst of the worst that were left behind.

Also starring acclaimed international stars RUPERT FRIEND AND MANUEL GARCIA-RULFO*,* the film is directed by dynamic visualist GARETH EDWARDS *(Rogue One: A Star Wars Story)* from a script by original *Jurassic Park* screenwriter DAVID KOEPP.

Five years after the events of *Jurassic World Dominion,* the planet's ecology has proven largely inhospitable to dinosaurs. Those remaining exist in isolated equatorial environments with climates resembling the one in which they once thrived. The three most colossal creatures across land, sea and air within that tropical biosphere hold, in their DNA, the key to a drug that will bring miraculous life-saving benefits to humankind.

Academy Award® nominee SCARLETT JOHANSSON plays skilled covert operations expert Zora Bennett, contracted to lead a skilled team on a top-secret mission to secure the genetic material. When Zora's operation intersects with a civilian family whose boating expedition was capsized by marauding aquatic dinos, they all find themselves stranded on a forbidden island that had once housed an undisclosed research facility for Jurassic Park. There, in a terrain populated by dinosaurs of vastly different species, they come face-to-face with a sinister, shocking discovery that has been hidden from the world for decades.

MAHERSHALA ALI is Duncan Kincaid, Zora's most trusted team member; Critics Choice and Olivier Award winner JONATHAN BAILEY (*Wicked*, *Bridgerton*) plays paleontologist Dr. Henry Loomis; Emmy nominee RUPERT FRIEND (*Homeland*, *Obi-Wan Kenobi*) appears as Big Pharma representative Martin Krebs and MANUEL GARCIA-RULFO (*The Lincoln Lawyer*, *Murder on the Orient Express*) plays Reuben Delgado, the father of the shipwrecked civilian family.

The cast includes LUNA BLAISE (*Manifest*), DAVID IACONO (*The Summer I Turned Pretty*) and AUDRINA MIRANDA (*Lopez vs. Lopez*) as Reuben's family. The film also features, as members of Zora and Krebs' crews, PHILIPPINE VELGE (*Station Eleven*), BECHIR SYLVAIN (*BMF*) and ED SKREIN (*Deadpool*).

An Amblin Entertainment production, *Jurassic World Rebirth* is directed by BAFTA winner GARETH EDWARDS from a script by DAVID KOEPP (*War of the Worlds*), based on characters created by MICHAEL CRICHTON. The film is produced by Oscar® nominee FRANK

MARSHALL P.G.A. and PATRICK CROWLEY P.G.A., both longtime *Jurassic* franchise producers and of last summer's blockbuster, *Twisters*. The film is executive produced by STEVEN SPIELBERG, DENIS STEWART and JIM SPENCER.

The film's director of photography is two-time Academy Award® nominee JOHN MATHIESON BSC (*Gladiator* films, *Logan*), the production designer is JAMES CLYNE (*The Creator*, concept illustrator *Avatar*) and the costume designer is BAFTA nominee SAMMY DIFFER (*Jurassic World: Fallen Kingdom*, *The Imitation Game*). The editor is Emmy winner JABEZ OLSSEN (*The Beatles: Get Back*, *Rogue One: A Star Wars Story*) and the casting is by Emmy nominee JINA JAY CSA, CDG (*Dune: Part One*, *Rogue One: A Star Wars Story*).

The music is two-time Academy Award® winner ALEXANDRE DESPLAT (*The King's Speech*, *The Shape of Water*) and the *Jurassic Park* theme is by legendary five-time Academy Award® winning composer JOHN WILLIAMS (*Jaws, Stars Wars*, *Schindler's List*) . The visual effects supervisor is Oscar® nominee DAVID VICKERY (*Avatar: The Way of Water*, *Jurassic World Dominion*) and the visual effects producer is CARLOS CIUDAD (*F9: The Fast Saga*, *Avengers: Endgame*). The special effects supervisor is two-time Academy Award® winner NEIL CORBOULD (*Gravity, Gladiator*). The makeup designer is JANA CARBONI (*Gladiator II*, *House of Gucci*) and the hair design is by GIULIANO MARIANO (*Gladiator II, House of Gucci*).

Universal Pictures and Amblin Entertainment present a GARETH EDWARDS film.

THE BACKSTORY

Life finds a way.

Since 1993, the *Jurassic Park* franchise has built a cinematic world on that thematic foundation, a world populated by reborn dinosaurs and intrepid heroes. Steven Spielberg's groundbreaking adaptation of Michael Crichton's novel, *Jurassic Park*, reinvented the blockbuster, ignited a new era in special effects and launched a two-trilogy franchise that, combined, has grossed more than $6 billion worldwide. Now, with *Jurassic World Rebirth*, a new age of wonder and thrills begins again.

"We wanted a film that felt like a fresh start while remaining in the world of the previous films," says longtime franchise producer Frank Marshall. "We continue to develop the idea that 'life finds a way' with a different kind of story that combines heist-movie adventure with creature-feature horror. We have new characters, a new setting, and new dinosaurs, some of which have gone very, very bad. At the same time, what I find exciting about *Rebirth* is that it finds a tone that harkens back to the original *Jurassic Park*. And that has a lot to do with the creative team we assembled for this one."

RETURN OF THE OG'S
SPIELBERG AND KOEPP FORGE A NEW FUTURE

Rebirth was conceived almost immediately after 2022's *Jurassic World Dominion* brought the second trilogy to a close and retired the cast of characters of both series, when revered blockbuster screenwriter David Koepp, who wrote the screenplay for the original *Jurassic Park* and *The Lost World: Jurassic Park*, got a call from Steven Spielberg. "He said, 'Hey, do you want to make another one of these?'" Koepp says. The answer, of course, was yes. "Developing stories with Steven is so much fun because he's so good at it and we have such a great vibe and rapport."

Spielberg and Koepp commenced the collaboration by riffing on the central theme of the series. "'Life finds a way' is, for me, always the story," Koepp says. "What's wonderful about that theme is it can apply quite literally to your plot about the persistence of nature, represented by our dinosaurs, and it can apply to the characters and what they're going through. They will manage to prevail and survive. Or they don't! Sometimes life finds a way through death – though hopefully not for the characters you *really* like."

Koepp and Spielberg's brainstorming focused on imagining the state of the world following the events of *Dominion*, which left the whole planet suddenly overwhelmed by dinosaurs run amuck. Returning to Michael Crichton's books for inspiration and leaning into his science-based premises, they decided this new age of human-dinosaur co-existence wouldn't last long because most of the modern world would be inhospitable, if not toxic, to creatures indigenous to the Mesozoic Era. And so, in *Rebirth*, dinosaurs are in danger of extinction once more. The only places they continue to thrive are the tropical climes along the equator.

Here, warm-water leviathans like the Mosasaurus troll for food near Ile Saint-Hubert, located 227 miles off the northeastern coast of South America. A lush rain forest of low mountains and mangrove swamps, the island is also dotted with ruins of an ancient civilization and the blight of a more recent endeavor: a secret R&D facility run by InGen, the firm that cloned dinosaurs for the ill-fated theme parks of the first two *Jurassic* trilogies. Something went catastrophically awry deep in the jungle 18 years ago, and now, Ile Saint-Hubert is a forbidden zone, haunted by the horrendous consequences of reckless hubris.

Having forged a new "lost world" for *Rebirth*, and a rather lethal one at that, Koepp and Spielberg now needed a credible reason to visit it. They concocted a mission plot about a pharmaceutical giant that tasks a team of covert operations experts (and one sensible scientist) to infiltrate Ile Saint-Hubert and extract DNA from three colossal Cretaceous-period creatures, each the largest of their general type: Quetzalcoatlus (avian), Mosasaurus (aquatic), and Titanosaurus (terrestrial). The reason: to use the genetic material of these (literally) big-hearted animals to manufacture medicines that can cure cardiac disease.

"While doing research, I found that certain dinosaurs, larger ones in particular, did have extraordinarily long lifespans and the reason was they had remarkably low incidences

of heart disease," says Koepp. "That led to the idea that a drug could be synthesized from their DNA, because the greatest killer of humans is heart disease. The nice thing about that premise was that it was true to the core theme, 'life finds a way.' Life extension! Everyone can get onboard with that! To me, that seemed a valid reason—combined with the promise of a massive payday for the covert operations team—for smart, competent people to take the risk of going on an adventure into the most dangerous place in the world."

To create complications for this quest, Koepp and Spielberg spun a subplot about a shipwrecked family, the Delgados, whose plight troubles the goals and consciences of the dino-hunting team. Koepp and Spielberg also devised strange new creatures—creepy misbegotten byproducts of InGen's ill-fated genetic experimentation—to terrorize the characters. One was inspired by a memorable afternoon of yard work at Koepp's house. "We had these old columns that were rotting, so we had to replace them," says Koepp. "I was spraying off one of these things when two clawed hands came crawling out of the column at the top. They were followed by these long arms that just kept coming, followed by the head. It was this huge bat, soaking wet from the water. I thought: 'I'm putting you in a movie!'"

Spielberg and Koepp also wanted to create action sequences unlike any seen before in a *Jurassic* film. Spielberg was particularly intrigued by the possibilities suggested by a Mosasaurus roaming the oceans. Koepp swam with it. "I loved the idea that part of the movie could be a seafaring adventure," says Koepp. "Not only have I never seen that before in a *Jurassic* film, but it would be a new way for the franchise to capture the raw beauty of the natural world, which I believe all these films should do."

Koepp and Spielberg found further inspiration in material from Crichton's novels that had gone unused in the first two *Jurassic* films, including a suspenseful stretch on a river in which characters come upon a T. *rex* slumbering in a lagoon, sleeping off a feast of fresh kill. "We always loved that moment in Michael's *Jurassic Park* novel," says Koepp. Back in the early '90s, when they were making the first *Jurassic* film, Koepp says, "there was discussion of putting that scene in that movie, but the number of shots that one could do with CG at that time was limited, and for reasons of pacing and budget and time, it was never fully pursued. So, one of the first things Steven and I decided when we started working on *Rebirth* was to get the scene into this story. Besides, the T. *rex* is the star of these movies; it had to at least make a cameo. This scene seemed like the perfect amount of T. *rex*."

Prior to writing the script for *Rebirth* in earnest in the fall of 2023, Koepp reviewed the six previous movies and created a list of commandments: the nine rules that all *Jurassic* films should follow. "I'm afraid they're now official trade secrets, so the list is now locked up somewhere inside Universal," Koepp says. Still, he's willing to share a few of them: *Jurassic* films should embrace plausible science as much as possible; they must keep continuity with past films; and they should be funny. "Humor is oxygen for movies like these," Koepp says.

“Not in a self-conscious way, but in an utterly believable, character-oriented way. To me there’s nothing funnier in films like these where you have characters trying to stay calm in the face of extreme peril by understating it.”

The first thing Koepp wrote was the Mosasaurus attack at sea, which dominates the first act of the film. “Shooting on water is always very tricky,” Koepp says, with a chuckle. “I remember thinking: “Oh, the poor people who will actually have to do this!’ But I’m just the writer! That’s their problem, not mine!”

THE *REBIRTH* CHALLENGE

A NEW EPIC AT EPIC SPEED

Accepting the challenge of solving the script’s seemingly impossible scenes were veteran *Jurassic* producers Frank Marshall and Patrick Crowley, who also recently produced *Twisters* for Universal. First, though, they had to get over the shock that the challenge even existed. “When we finished releasing *Dominion* in 2022, we had no doubt there would be another *Jurassic* film, but we had no idea Steven was cooking up a new one or that it would be ready so soon,” Crowley says. “We were focused on wrapping up *Twisters* when suddenly this script from David Koepp arrives in December of 2023. It really snuck up on us.”

The unexpected bundle of *Jurassic* joy that was *Rebirth* also came with a surprising delivery date: Summer 2025. Crowley and Marshall and their teams had to get to work fast. “Normally on a *Jurassic* movie there’d be six months of pre-production,” Crowley says. “Here, there was only going to be three months. Post-production would usually be 44 weeks, because the visual effects team needs every minute to do the work of making dinosaurs; this time, they would have only 32 weeks. There was some anxiety, but we also had enough experience between us to know how to do it. And after consulting with our partners at Industrial Light & Magic and Skywalker Sound, they assured us they could do their job and do it well.” Now, they needed to find the ideal director who could meet, and exceed, the challenge, too.

FROM *STAR WARS* TO *JURASSIC*

GARETH EDWARDS SEIZES THE MANTLE

With an accelerated production schedule, *Rebirth* needed a director with a proven record for big-budget franchise filmmaking. Enter Gareth Edwards, whose résumé made him ideally suited for telling the story of *Rebirth* and re-energizing a franchise: 2010’s *Monsters,* an ingeniously designed low budget creature feature; 2014’s *Godzilla,* which reintroduced the towering atomic kaiju to a new generation of moviegoers; and 2016’s *Rogue One*, a *Star Wars* tale with a heist-movie engine. He was also, unbeknownst to Spielberg at the time, perhaps the legendary director’s longest and most devoted student.

Edwards grew up in in England loving and studying Spielberg's films. At the age of 10, he decided to learn storyboarding and special effects after watching a documentary on the making of *Indiana Jones and the Temple of Doom*. "Most of my films have been secret attempts to make my own *Jurassic Park* film, sometimes more obviously than others," Edwards says.

In fact, the day before producer Frank Marshall called Edwards to inquire about his availability to direct *Rebirth*, the director had just re-watched *Jurassic Park* as research for another project he was mulling and had written a four-page document analyzing why *Jurassic Park* works so well. "I sometimes do this with films I love," Edwards says. "I write these little essays for myself to try to figure out their magic code. Which is not to say I ever succeed! I'm just saying, I'm peculiar that way. Then the next day I'm talking to Frank Marshall about directing *Rebirth*. It was this incredible act of serendipity."

For the producers, Edwards proved to be the perfect filmmaker to launch this new *Jurassic* era. "Gareth is a fantastic visual stylist who loves character and knows how to tell a story," Marshall says, citing Edward's 2023 sci-fi opus *The Creator*, which received Academy Award® nominations for Best Visual Effects and Best Sound. "Gareth knows how to use computer-generated imagery in the best way, where you don't know it's CGI, and create these incredible sequences that he did in *The Creator* and *Rogue One*."

Edwards also impressed screenwriter David Koepp. "Gareth has a 3-D imagination that can visualize things that are spectacular," Koepp says. "But what makes him gifted is he can not only visualize them, but also he can figure out how to bring them to reality. That's the line that separates a director who's good from one who's terrific."

Still, the call to *Jurassic* adventure arrived at a moment when Edwards' energy was at an ebb. He was feeling depleted after finishing *The Creator*, and part of him hoped Koepp's script would give him a reason to say no. But much like life, good writing finds a way. Edwards was riveted by the *Rebirth* script, from its thrilling story to its implicit love letter nostalgia for the films of Spielberg. "I wanted to not like it," Edwards says. "I wanted to be able to say, 'Thank you very much, but I'm going to take a break.' But when I got to the end and closed the script, I went, 'Oh, f---.' I knew I had to do it."

Indeed, Edwards could probably write another four-page essay about Koepp's *Rebirth* screenplay. "It's a mission story that becomes a survival story with some great curveballs thrown along the way," Edwards says. "It elegantly balances and intertwines a story about these adventurers on a quest and an emotional family story. It's a journey of distinct chapters set in interesting environments, sea, land, and air. Each one is their own short story thrill ride that adds up to one roller-coaster of epic story. At times, it's like *Jaws*, at other times, it's like *Indiana Jones,* and in between, it delights in the majesty of nature like a David Attenborough film. Truth be told, when I was reading the script, I thought if it presented one

opportunity to do anything as cinematic and intense as the T. *rex* attack in *Jurassic Park*, I'd probably do it. But David's script presented multiple opportunities, and I just got excited by the thought of making all of them."

Besides an accelerated prep, the most intimidating challenge Edwards faced prior to rolling film in June of 2024 was getting over the pinch-me awe of working for Steven Spielberg. "Say you're a composer who admires Mozart. Well, Mozart lived long ago, so he's like a mythical person," Edwards says. "But the great cinematic master of today is still very much with us, and I've now sat in rooms with him, and I can tell you, it's a surreal experience; it's like learning Santa Claus is real."

As for his vision for *Rebirth,* Edwards wanted to use Spielberg's original *Jurassic Park* as his tonal touchstone. "*Jurassic Park* was presented as a family film, but I always thought of it as a horror film in a witness protection program pretending to be a family film," Edwards says. "*Jurassic Park* is perfect pure cinema. You're never going to get close to beating what Steven did with the original, and I never once thought I could. But I do hope we've made a film that's worthy of it. *Jurassic World Rebirth* should feel as if Universal went into the vault and found a movie that they'd forgotten they'd made, a sequel to *Jurassic Park* from the nineties, with the vibe and style of the original."

THE CHARACTERS

ZORA BENNETT

SCARLETT JOHANSSON

A former special-forces operative and a seasoned extraction expert with a rep for being one of the best, Zora Bennett is at a personal and professional crossroads as *Rebirth* begins. The promise of a big payday that could fund a cushy retirement leads her to accept a big pharma gig to obtain DNA from the largest creatures to ever walk, fly, and swim the planet. But what she discovers in the dino-inhabited jungles of Ile Saint-Hubert challenges her mettle and moral code and ultimately presents her with an opportunity for a different kind of life-changing reboot.

Portraying Zora is Scarlett Johansson, a two-time Oscar® nominee (*Marriage Story, JoJo Rabbit)* whose wide-ranging work includes her iconic role in the Marvel Cinematic Universe as Natasha Romanoff, aka the assassin-turned-superhero known as Black Widow. Johansson has been a fan of the *Jurassic* franchise since childhood, and much like the dino-hunting hero she plays, she made it her mission to capture a part in *Rebirth*. "It's been a dream of mine to be in the *Jurassic* family since forever," Johansson says. "One of my first memories of going to the theatre was going to see *Jurassic Park*. For the last 15 years, I have been following every *Jurassic* movement, and each time I heard they were making a film, I reached out to say I was available, but nothing worked out."

Leaving nothing to chance this time, Johannson called Steven Spielberg when she heard rumblings of *Rebirth* and requested a meeting in Amblin's New York offices. "I asked if he would like to sit down just to meet in general, but, of course, with the hope being that he would mention *Jurassic* or I could sort of slip it in," Johansson says. "We talked for hours and somewhere in the middle of it I said, 'Steven, I want to be in this film so bad. Even if it's just to play someone who dies in the first five minutes, I'd do it! It's my childhood dream! Let me do this! I will *crush* this for you.'"

When director Gareth Edwards joined *Rebirth* and heard Johannson was fighting to be part of it, too, his reaction was immediate and certain. "I was at a meeting with Steven and the heads of the studio," Edwards says. "Various names were being thrown around the room for the role of Zora, and at one point, Steven said, 'Well, you know, Scarlett Johansson has been hassling me for months and months about being in a *Jurassic* film. Every time I see her, that's all she talks about.' I just went: 'Why are we even carrying on with this meeting? Let's just get on the phone with her agent right now, this would be perfect!'"

As a fan of the franchise, Johansson was thrilled with Koepp's script. "It felt like a *Jurassic* film to the core, a survival thriller that moves with gusto and has high personal stakes," Johansson says. "I read the whole thing with a big smile on my face because it was so imaginative, fun, and funny." Johansson did have ideas for fleshing out Zora and worked with screenwriter David Koepp to incorporate them into the narrative. "Zora is a gun for hire with a rich past and private pain, so it was important to me that you could believe she had lived that life," Johansson says. "I thought we could convey all that by creating a character who was at a turning point in her life, where she's ready to make a pivot. And there are personal stakes for her, too. That was something David and I talked about a lot. What is missing from Zora's life? She's made so many sacrifices for others; what is she ready to do for herself?"

Johannson brought two decades of action hero training to the movie, though she did have to learn a new skill for *Rebirth*: abseiling, also known as rappelling. "I've had so much weapons training and military training over the years," Johansson says. "I never thought as a young actor I would ever say that would be a requirement of my job, but that stuff really comes in handy. You have a shorthand with a lot of choreography and weapons." Johansson worked closely with her stunt double, MICKEY FACCHINELLO (*Wonder Woman*, *Black Widow*), and the film's stunt team on the design and execution of the film's ample action sequences. "Mickey, whom I worked with on *Black Widow*, knows my body and performance very well," Johansson says. "That's all so helpful, because I can make my prep time more about getting physically fit and working on the internal life of the character."

The resulting performance, says director Edwards, was nothing short of spectacular. "Scarlett was the full package; there's nothing she can't do," Edwards says. "She's

charismatic, she’s super smart, she's got a lot of emotional depth, and she's great with comedy.” He also praises her leadership behind the scenes, crediting her for cultivating camaraderie among the cast that lasted the duration of a physically demanding shoot. “Early when we were filming, Scarlett hired a boat and invited the cast to hang out with her for the weekend on this boat,” Edwards says. “And after, I noticed a massive difference in the cast; they came back super bonded, like a family, and it really shows on screen. It was smart of her, as the leader of the group, to corral everyone together like that.”

Johansson was equally dazzled by her director’s vision and leadership. “Gareth has an incredible visual vocabulary,” Johansson says. “He can see the whole film in his mind; he has a beautifully organized imagination and he’s able to tell you how a scene is going to look and how a scene will play out. It’s a very rare thing. I've only worked with a few directors in my career that had that kind of visual vocabulary. And it’s not derivative, either; he finds his own way, and so he’s a unique storyteller in that way. He has a great attitude about work; he’s not precious about things, and he’s so collaborative and helpful. I loved working with him on what was really a dream job for both of us.”

DUNCAN KINCAID

MAHERSHALA ALI

Based in Paramaribo, Suriname, where he can be found at a beachside bar playing cards and drinking Bloody Marys under a stuffed Plesiosaur, Duncan Kincaid is a soldier of fortune who skippers *The Essex*, a camouflaged, stripped-down military patrol craft, with a salty crew of trusted associates. Friends with Zora Bennett since their wet-work days in the military, and like her, nursing pain from recent loss, Duncan agrees to provide transport and security for the Ile Saint-Hubert expedition for a hefty sum. But he finds a different motivation for finishing the mission when he rescues the castaway Delgado family, locking him into a purpose that provides catharsis for his private anguish.

To bring Duncan to life, director Gareth Edwards cast Mahershala Ali, who won Academy Awards® for his performances in *Moonlight* and *Green Book* and earned Emmy nominations for his roles in *House of Cards, True Detective* and *Ramy*. “What Mahershala instantly brings, among many things, is integrity and credibility,” Edwards says. “Because of the films he’s made, because he’s very serious about his art, you know anything he chooses to do is going to be good. He reminds me of why I went into filmmaking, and how the films I love, like *Jaws*, can be both artistic and commercial; they’re not mutually exclusive.”

Ali found motivation to join the cast of *Rebirth* in his own home. “I appreciated having an opportunity to be in something that my daughter could actually go see,” says Ali, adding that he was equally intrigued by the chance to play the kind of role that rarely comes his way. “Duncan felt so different from anyone else that I’ve played in recent years. Duncan is a modern-day pirate, but with a good heart. He’s very active, always in motion, driven by clear

purposes. I was excited as an actor to hook into that and play that. I haven't read a lot of action-adventure scripts before, but this one struck me as a thrilling expression of that genre."

Shooting *Rebirth* was itself an adventure for Ali. Thailand, which provided the exteriors for Duncan's beachy base and Ile Saint-Hubert, energized and challenged the actor, as it did for all the cast. "Thailand was astounding, grounding, and amazing," Ali says. "And sometimes, not so amazing, too, but I think for all the right reasons. Thailand was extraordinarily humid and hot; you felt like you were being cooked from the inside out. There were all kinds of animals and critters and insects around these locations. You're in the middle of the scene and you're seeing monkeys scale a cliff or a snake swim across a river. You have bats flying and scorpions crawling past you. These things in some ways really contributed to the feeling of being on an adventure. I know it gave so much to me as an actor, and just as a human being. Who gets to do this? In this season of life, I did, and it was just a wonderful blessing."

Just as bracing for Ali was performing scenes on the set that doubled for Duncan's boat, *The Essex*, built in an outdoor water tank at Malta Film Studios. "Malta was one nonstop stunt," Ali says. "We're working on this rig moving in different ways, getting hit with wind machines and water cannons; they made it very easy to pretend you're at sea!"

Edwards was grateful for Ali's perseverance, as well as his commitment to scenes and his fellow cast members. "What Mahershala has in spades is depth," Edwards says. "He gives you so much, whether he's delivering a line or reacting to some else. It really slows down the editing, because every take is so different and so great, he makes it hard to choose! We can do a whole short movie out of Mahershala's reactions. You just love watching him and thinking about what he's thinking."

DR. HENRY LOOMIS

JONATHAN BAILEY

A former student of franchise hero Dr. Alan Grant (Sam Neill) and a museum-based paleontologist specializing in colossal dinosaurs, Dr. Henry Loomis joins the expedition enticed by the hope of curing disease and the chance to finally see dinosaurs in conditions resembling their ancient habitat. Henry bonds with Zora Bennett and becomes invaluable to the team in their close encounters with dinosaurs, and he becomes the voice of conscience as they discover secrets about their endeavor and the mutant horrors that populate the island.

Playing Henry is Jonathan Bailey, the award-winning British actor of stage, TV and film, who comes to *Rebirth* fresh off his star-making role as Fiyero in the global smash *Wicked.* "Jonathan has a very childlike sense of wonder and excitement as a person, so he

was a good match for this character, a paleontologist who's never seen a dinosaur in the wild," director Gareth Edwards says. "He's got this glint in his eye and the ability to make anything he says gripping, which is very important for a character who has to explain science to other characters and the audience. He'll lift a whole scene. You end up leaning on him a lot as a director, even in scenes when he's not talking."

Like Edwards, Bailey grew up a student of Spielberg, and like his co-star Scarlett Johansson, he says seeing *Jurassic Park* was a seminal childhood experience that captured his imagination for cinema. "I was five years old when my family took me to *Jurassic Park*, so a slightly questionable choice by my parents, given that it was PG-13," Bailey says with a laugh. "I remember it was kind of spiritual, not only because of the vision and the fantasy, but because it spoke to something about the modern world's relationship to the past and nature. The characters were so vivid and so playful, the writing was so taut, and because it was Spielberg, it was a sumptuous escapist delight. And the John Williams score! How do you rank the John Williams scores? I'm literally paid to say this now, but I do think it's number one."

Bailey, whose Henry Loomis uses the same trowel in *Rebirth* that Sam Neill's Alan Grant used in *Jurassic Park*, says he considers it an honor to represent the franchise's next-gen hero-paleontologist. "To carry forward the baton of Alan Grant is special," Bailey says. "And to play Henry, who embodies the love of nature and our best curiosities about it, was great fun. David Koepp's script was exciting and so fascinating in its ideas. It struck a chord in the part of me that's a bit of a nerd."

Henry's many scenes with Zora led Bailey to develop a deep appreciation for Johansson, and he vividly recalls their first day shooting together. "We had to jump over an electric fence, and while we were doing it, it suddenly occurred to me that an electric fence is a very iconic *Jurassic* thing," Bailey says. "But when Scarlett went through the fence, in full action-hero mode, I was like, no, *that's* the most iconic *Jurassic* thing."

Another moment that left Bailey feeling like a bona fide action hero occurred while shooting scenes on *The Essex*. "We had to shoot a scene where Henry must pull Zora back into the boat because she's falling off the side," Bailey says. "I had water cannons blasting me, the boat's flipping around, and my inner child—which isn't all that inner, to be honest—was just screaming with delight. It was the most Spielberg-esque three minutes of my life."

That said, not every day of shooting *Rebirth* was a day at the beach for Bailey. He confesses that he had to fight through vertigo while filming scenes of rappelling down a cliff. ("I managed to conceal it so that no one realized," Bailey says.)

And then there were the snakes. "Look, when you're making a movie, you want to feel the world of the movie as much as possible," Bailey says. "And my gosh, do you feel it when you're up to your waist in snake-infested waters, and you have snake wranglers

around you who do make you feel safe, but they also say things like, ‘Be careful around this one; if you get bit, you die within ten seconds.’ That kind of moment speaks to the visceral thrills that *Jurassic* movies are all about, and it inspired me to see everyone so committed to getting it right. When you’re in these extraordinary but difficult locations, and when you see the cast and the crew digging in and Gareth himself getting in there with his camera, it brought everyone together. I had never had that kind of experience on a set before. It was all very exciting, and I hope it’s matched by the excitement of watching the film.”

MARTIN KREBS

RUPERT FRIEND

Employed by pharmaceutical giant ParkerGenix, Martin Krebs recruits Zora Bennett to infiltrate Ile Saint-Hubert and swipe dino DNA for his medicine-making bosses. He’s driven by altruism, corporate fealty, and self-preservation in equal measure: He truly wants the world to have a cure for heart disease; he wants ParkerGenix to be the only company that can profit from it; and he wants to deliver the goods without going to jail. Or dying. He’s determined to succeed by any means necessary, to the point of hiding from Zora and her team the true extent of the danger on Ile Saint-Hubert.

Portraying Krebs is Rupert Friend, who gained fame for his role as Mr. Wickham in Joe Wright’s 2005 adaptation of *Pride and Prejudice*, his Emmy-nominated performance as spy Peter Quinn in Showtime’s espionage drama *Homeland,* and his Sithy turn as the Grand Inquisitor in Disney’s *Obi-Wan Kenobi*. “There was this one moment I saw from Rupert’s work that really won me over,” director Gareth Edwards says. “It was a scene in *Homeland* where he’s waiting for a meeting in which he must convince some important people of something super important. There's no dialogue; you’re just watching him think and feel, and it was captivating. That’s a hard thing to do as an actor, to pull the audience into your internal world. Once I saw that, I was like, ‘okay, this guy goes to the top of my list.’”

For Friend, Krebs is an elite cloak-and-dagger operative who would have been right at home on *Homeland*. “Krebs has an action-packed background in the secret service or paramilitary or both, and now he’s a fixer for Big Pharma,” Friend says. “His job is to move in the shadows between the FDA world of drug testing and financing all that, and the slightly less legal world of how such materials might be obtained.”

Friend also used James Bond as a reference for Krebs, which was ironic, given that Friend has been mentioned as a potential candidate to play 007 in future Bond films. “One day in wardrobe, we were trying to find the right tone for Krebs,” Edwards says. “Rupert put on this shirt, and I joked, ‘He’s like James Bond, isn’t he?’ I think Rupert really leaned into that. That strategy helped imbue a character who could be seen as a villain with grayness

and complexity. It also helps that he's just Rupert. You can't hate him. No matter what he's doing, there's part of you that always really likes him."

The characters in *Rebirth* all have layers to them, which the cast was eager to embrace. "We all wanted to make our characters feel realistic and three-dimensional, not archetypal good guys and bad guys," says Friend, adding that he and Edwards worked with screenwriter David Koepp to fine-tune Krebs' motivations and sand away any archness. "Not one of these characters is a psychopath or out to willfully inflict trauma on people; that's not the movie we're making," Friend says. "We're telling the story of a group of talented people on a dangerous and highly illegal expedition in order to accomplish something that's good for the world. Where they differ is what each is willing to do to protect the mission and achieve a relatively noble goal, and their varying choices have real and sometimes troubling consequences."

Like his costars, Friend enjoyed playing the action in *Rebirth*. "I love the physical element of what we do," Friend says. "I was allowed to do most of my stunts, which largely consisted of throwing myself off a rail, or down a cliff, or down a set of stairs, or getting snapped up by a flying thing that's supposed to be the size of a Harrier jet. It was a lot of fun. "

REUBEN DELGADO

MANUEL GARCIA-RULFO

Reuben Delgado is a well-meaning father seeking to connect with his daughters by taking them (and his eldest girl's boyfriend) on a sailing trip aboard *La Mariposa*, a 1954 teak Bermudan sloop that he has lovingly restored himself. After a capsizing Mosasaur attack, they meet Zora Bennett's crew and ultimately wash up on Ile Saint-Hubert, where their fraught bonds and frazzled nerves are put to the ultimate stress-test as they try to survive a savage land of genetically engineered predators.

To play Reuben, Edwards tapped Manuel Garcia-Rulfo, star of Netflix's hit legal drama *The Lincoln Lawyer*, whose film credits include *Cake, The Magnificent Seven*, and *Murder on the Orient Express*. The director credits casting director Jina Jay for recommending Garcia-Rulfo. "I wasn't familiar with Manuel's work, and I was thinking of other people, but then Jina told me to watch this scene of *The Lincoln Lawyer*," Edwards says. "Within 10 seconds, I found myself feeling this wave of relief: Thank God, here was Reuben."

Garcia-Rulfo prepared for the role by mustering the courage to learn scuba diving. "I've never used diving equipment before in my life," Garcia-Rulfo says. "My sister does it, but I've always been afraid. So, it was amazing to finally learn that and do it." For the film's action sequences, Garcia-Rulfo worked closely with his stunt double, BORIS MARTINEZ (*Skyfall*, *No Time to Die*). "It's all about the stunts and I did several of them," Garcia-Rulfo

says. “I got a little injured doing a little thing in my ankle, though overall, it was fun. Boris, my guy, he’s the one doing all the big stuff. I don’t know how these stuntpeople do it, how they get up after every shot! Shout out to them because they’re the ones that make us look good.”

The story of Reuben and his family—their struggle for relational healing; their fight for survival—is “the emotional heart of the movie,” says Garcia-Rulfo, a spiritual counter to the parallel plot about operatives hunting for dino DNA. Reuben is just a normal dad, stuck in this bizarre situation, just trying to keep his family safe. But Garcia-Rulfo, who doesn’t have kids of his own, confesses that he was concerned he didn’t have the life experience to do Reuben justice. “I like to think of myself as young, and now I have to play a guy with a teenage daughter who’s going to college?” says Garcia-Rulfo. “I was afraid at the beginning. Like, my God, how am I going to do this?” He believes he was able to succeed because of the actors playing Rueben’s daughters (Audrina Miranda and Luna Blaise) and the David Iacono, who plays the older daughter’s boyfriend. “Audrina is something special,” Garcia-Rulfo says. “She was so playful, and she put us in a mood that was so helpful for developing chemistry of the family. Luna, she plays my daughter Teresa, is an amazing actor, as is David, who is very funny, and both are very talented with improvisation. And because of their young imaginations, they can so easily envision something like dinosaurs chasing us or attacking us, which, in turn, helped me do the same. They made it very easy to play their father, to love them, to imagine our peril and fight for our family.”

As with all the characters written by David Koepp, Reuben Delgado is more than just one thing, and Garcia-Rulfo embraced that depth and complexity, says director Gareth Edwards. “The thing about Reuben is that, in the wrong hands, he could be boring, as his primary identity is that of a father,” Edwards says. “But the character that David wrote is fundamentally more interesting than that: As we find Reuben, he’s somewhat alienated and distant from his kids. And Manuel was able to find a tone for playing that that elevated the part and made Reuben and his relationships really interesting. There are so many shots in this film where I just want to hug him because he’s conveying so much with so few lines of dialogue. The camera just loves him. I really hope he’s going to be a megastar, because he really steals the show a lot in this movie.”

***La Mariposa* Kids**

ISABELLA DELGADO—AUDRINA MIRANDA

TERESA DELGADO—LUNA BLAISE

XAVIER DOBBS—DAVID IACONO

Reuben's resourceful daughters, Teresa, 18, and Isabella, 11, agree to go with their father on a summertime maritime adventure across the ocean aboard their dad's sailing ship, *La Mariposa,* at a tender, transitional time in their lives. For Teresa, who's preparing to go away to college, Reuben's effort to connect feels awkward, and she'd rather spend time with her boyfriend, Xavier. Which is why Xavier's also on the trip, too, much to Reuben's dismay. These relational issues become moot when a Mosasaurus makes a marooning mess of their vacation, yet they also get worked out in surprising ways as Reuben and his daughters—and Xavier—work individually and together to escape Ile Saint-Hubert.

Luna Blaise, known for the TV shows *Fresh Off the Boat* and *Manifest*, says playing Teresa—and especially filming the sequence in which her character comes face-to-face with a T. *rex*—was a full-circle moment. "I was about six when I saw *Jurassic Park* for the first time and I loved it," Blaise says. "About a week after that, my older brother got this massive T. *rex* costume and put it on and scared me with it so bad I went running to my father in tears. And now that moment is all too real in the best possible way! The T. *rex* scene where I help my family get a raft to get away from this dinosaur was just absolutely mental."

She was also drawn to the resilience of her character. "What drew me to Teresa was how fiercely she fights for her family," Blaise says. "She's young and innocent in a lot of ways, but when things go wrong, she's brave and self-reliant. She puts everything on the line to protect the people she loves, and that strength really resonated with me."

Learning to operate that raft was part of the prep Blaise and her castmates did for the film's many water scenes. "I'm grateful for that training because rafting is more strenuous than I thought it would be," Blaise says. "Shout out to the rafters out there because it was crazy. I hope it looks good in the film because it was a lot of hard work."

Newcomer Audrina Miranda got to work closely with the unofficial fifth member of Team Delgado, Dolores, aka the Aquilops that Isabella effectively adopts. "Dolores reminded me so much of my dogs, so it made it easy for me to connect with this amazing animatronic," Miranda says. "She was cute and so realistic. When I first read the script, I had to do some research online, to see what an Aquilops looks like so I could visualize her while I rehearsed. When I finally met her, it was like the animatronics team who made Dolores turned those pictures into reality. Having Dolores on set was very helpful because it put me in the mind of Isabella and felt like I had a real dinosaur to interact with."

David Iacono (*The Summer I Turned Pretty, Dead Boy Detectives*) plays Teresa's boyfriend Xavier. At first, Xavier seems like a cute-but-useless entitled teenage boy, and Teresa's dad, Reuben, is decidedly unimpressed. But when the chips are down, Xavier proves

to be more than he seems, shifting Reuben's (and our) perspective. For Iacono, *Rebirth* was a globetrotting adventure full of exhilarating experiences.

"It didn't really require too much of my imagination to get into the world of this movie because of the places where we filmed," Iacono says. "The jungles and caves of Thailand, sailing on the Mediterranean Sea, it was all so unreal, and you could sink into the environments and just focus on the relationships and the words. That said, one of our first days in Thailand, we had to shoot a scene in the pouring rain in the jungle. It was definitely an intense way to kick off production, and I think it really set the stakes for the rest of the shoot. And apparently the day before we shot in the caves, there was a massive colony of bats there, so there was bat guano everywhere. It was humbling to say the least, and I'm sure it looks great!"

Iacono—who also did scuba training to prep for the movie—says that shooting the Mosasaurus assault on the *Mariposa* was exhilarating and harrowing. "I have this cool moment where Xavier's stuck inside a cabin after *La Mariposa* gets capsized," Iacono says. "You have real water pouring into this small space, you're getting claustrophobic, and even though I knew I was totally safe, because it's a controlled set and there's a wonderful stunt team taking care of us, it was frightening. Another example of not having to lean too much on imagination to do these scenes! It was just a crazy-fun experience making this movie."

The Essex Crew

Bobby Atwater—Ed Skrein

LeClerc—Bechir Sylvain

Nina—Philippine Velge

Duncan Kincaid's family-tight crew aboard his camouflaged military patrol craft, *The Essex,* have a laid back, beach-bum vibe that belies their military-honed prowess and saltiness. Playing Bobby Atwater, chief of security on *The Essex*, is Ed Skrein, whose credits include *Deadpool, In Darkness*, and *Rebel Moon*. "Bobby's definitely a very capable man, but I thought it would be funny if he presented as unassuming," says Skrein, who worked with costume designer Sammy Differ to create a look for Bobby that was "The Dude from *The Big Lebowski* meets Jason Momoa from *Aquaman*." Hence, Bobby enters *Rebirth* wearing flipflops, baggy trousers and friendship bracelets.

Serving as co-pilot and deckhand on *The Essex* is LeClerc, played by Bechir Sylvain, whose 20-year acting career includes roles in *Claws, Bigger* and *BMF*. "I was a 12-year-old kid growing up in Haiti, who didn't yet speak English, when I first saw *Jurassic Park*, and it blew me away," Sylvain says. "To now be part of this world, in a movie written by David Koepp, the original screenwriter, feels like a tremendous honor. Even more thrilling is that David Koepp wrote most of Leclerc's lines in French, which inspired me to approach our

director, Gareth Edwards, with the idea of portraying Leclerc as Haitian. To my surprise, they all embraced the concept, and that was a monumental moment for me."

Sylvain's LeClerc often works in tandem with co-pilot and fellow deckhand Nina, played by Philippine Velge (*Station Eleven, The Serpent Queen*), a Belgian actress who also speaks French. Fittingly, the two actors collaborated on creating their own private backstories for their characters, which helped informed their performances and character interactions. "Philippine and I decided to craft an entire backstory in which LeClerc recruits Nina from the military when she is young, creating an unbreakable bond between them," Sylvain says. Adds Velge: "Yes, but where Nina will be running up and down the decks and doing whatever she can, LeClerc, although he's a step above her, is a lot lazier. He will do the smallest amount possible on the boat!"

One of Nina's distinctive features is her many tattoos, which were designed and applied by Jana Carboni, *Rebirth's* make-up designer. "Initially, it took one hour and fifteen minutes each day to put them on, but eventually, we got it down to 40 minutes," Velge says. "Nina's got tattoos of the whale from Moby Dick, a compass, a deadly jellyfish, the angel numbers 111, which remind Nina to always trust her gut and follow her instincts. She's got an evil eye to ward off spirts and a Korean tiger, which a lot of fighters have for strength and protection. And more. Each one has a different story behind it that speaks to some adventure before the events of the movie."

Like the rest of the cast, *The Essex* actors found ample inspiration in the locations where *Rebirth* filmed. "Some of the locations we filmed in were so stunning that people might think they're not real and that we created them in a studio, which I suppose we should take as a compliment," says Sylvain, referencing the swamps of Thailand. "I remember one time we were in the Mangroves preparing to shoot, and one of the location managers said, 'Oh, see those mushroom-like things growing on the trees? Don't touch them, because they might paralyze you.' So, yeah, many of my reaction shots in the movie? I'm not acting, y'all. That fear in my eyes is very real."

For Skrein, the sense of family and community on the *Rebirth* production was unlike any in his career. "We got really lucky with this cast, and I think it shows on screen," Skrein says. "There was an amazing amount of camaraderie and generosity with this group of actors on and off screen. It starts from the top down. Scarlett Johansson is a gracious and talented lead actress who leads by example. She trains like an athlete. She supports her castmates. She's in the WhatsApp groups, cracking jokes and sharing memes with the rest of us. Every member of our cast and crew had a togetherness that made it a very special experience to shoot."

THE PRODUCTION DESIGN AND LOCATIONS

Jurassic Park Rebirth was shot in Thailand, Malta, the United Kingdom and New York. Principal photography began on June 13, 2024, and wrapped in October.

To craft the world of *Rebirth*, director Gareth Edwards enlisted production designer James Clyne, who also served as his production designer on *The Creator*. "*Jurassic Park* was a seminal movie for me and in film history and I wanted to pay tribute to that as much as possible," says Clyne. "The aesthetic of *Rebirth* feels very much like nineties-era J*urassic Park*, especially on the island, with the concrete buildings and fences and use of colors like red and yellow. But there were some areas, such as the depiction of technology, where we borrowed from the *Jurassic World* movies and even pushed the futurism while always remaining as grounded as possible."

Clyne was asked to build working, 360-degree sets at real locations as much as possible to generate the naturalism and ground-level perspective that Edwards values. "Making a Gareth Edwards movie, you want to find or create places, or both, so that wherever he puts his camera, you're seeing the world in foreground and background," Clyne says. "He wanted the actors and the audience to feel fully immersed in the reality of the film."

PARAMARIBO, SURINAME

- Van Dyke's Bar, Duncan Kincaid's beachside base of operations on the northern coast of South America, was built from the remains of a derelict outdoor café in Bah Gun, Thailand, a small, remote fishing village. The set was decorated with homages to Spielberg's *Jaws*: a Mosasaurus jaw measuring eight feet, an Amity Island license plate, and a section of the *Orca* captained by Quint (Robert Shaw).

ILE SAINT-HUBERT

- David Koepp's script for *Rebirth* described a tropical island with rocky shoals, shoreline caves, mangrove swamps, grassy plains, waterfalls, and steep limestone cliffs. Prior to hiring Gareth Edwards, the producers were looking at locations in Dominican Republic, Mauritius, Panama, and Costa Rica, with a strong lean toward the latter. But Edwards persuaded the producers to consider "the very primeval" wilds of Thailand, which is where he filmed *The Creator*. It was an easy and immediate yes. "When we did the research and saw the landscapes, it felt like this would be perfect for our new *Jurassic* world," producer Patrick Crowley says. "We sent pictures over to Steven Spielberg, he said, 'We're done! *That's* the place.'"

THE BEACH AND THE T. *REX* LAGOON

- For the scenes in which Zora Bennett's shipwrecked cohort arrive on Ile Saint-Hubert, the production shot at Sunset Beach on Ko Kradan, an island in the Trang province of Southern Thailand.
- The Delgado family's T. *rex* encounter was shot in a flooded quarry in Thailand and at the Lee Valley White Water Centre in Hertfordshire, England.

THE TITANOSAURUS FIELD

- To shoot the scene where Zora's team come upon a Titanosaurus herd grazing in a field of tall grass near massive limestone cliffs, the production found the limestone cliffs and field, but no grass. So, they tried to grow their own using seed indigenous to Thailand and sod from all corners of the country. After two failed plants, they achieved success by hiring horticulturalists from England to create an irrigation system and special fertilizer. "I never thought I'd be up all night worried about growing grass in this job, but here we are," Clyne says. "Once we got the grass to where we needed it to be, we brought in an elephant to wander the field so we could see how grass might move when a dinosaur walked through it," says executive producer Denis Stewart. "The elephant was so happy. It just walked around, eating grass. It was a great day."

THE QUETZALCOATLUS CLIFFS

- As an homage to *Indiana Jones and the Temple of Doom*, Gareth Edwards tweaked the Quetzalcoatlus sequence in David Koepp's script to include an ancient temple built inside a towering cliff near a waterfall. The production found a location in a national park in Thailand's Krabi province, but the rules of shooting there prohibited Clyne's team from doing any construction or utilizing the environment in ways that would despoil it. According to art director ALEX CAMERON (*Prometheus*, *X-Men: First Class*), the art department built the temple outside the park, carried it in pieces to the location, and dressed the assembled set with their own greens.
- The waterfall itself was created by visual effects, using footage of a waterfall in India shot by a small crew.
- To shoot scenes of Zora's team rappelling (abseiling) down to the Quetzalcoatlus's rookery, the production built a 70-foot cliff wall set on the backlot Sky Studios Elstree in England.

THE INGEN LABS AND VILLAGE

- The interiors of the abandoned InGen complex on Ile Saint-Hubert—the incubator rooms; the dissection theaters of the laboratory—and the network of tunnels underneath the compound were built on three stages at Sky Studios Elstree in England. Another stage housed the interiors of the temple, which were inspired by Aztec and Mayan architecture and the production design of *Raiders of the Lost Ark*.

- Clyne's team built the structures for the InGen village at Elstree, too, including a gas station mini mart stocked with InGen brand products. In the story, the store is flooded and hasn't been shopped in for years, so supervising action prop painter LAURA SKINNER (*Jurassic World: Fallen Kingdom, Wonder Woman*) and her team used their talents to make the stuff look damp and aged.
- According to assistant set decorator NIKKI BRADLEY (*The Gorge*, *Blitz*), the mini-mart's magazines and merch include clever references to assorted films either produced and/or directed by Steven Spielberg, including *Back to the Future*, *Close Encounters of the Third Kind*, *The Goonies* and *Poltergeist*.

THE ESSEX AND *LA MARIPOSA*

- The producers tasked marine coordinator DANIEL F. MALONE (*Captain Phillips, Black Panther: Wakanda Forever*) and his fellow coordinator CHARLIE GALEA (*Gladiator II*, *Napolean*), with acquiring boats in Malta to serve as *The Essex* and *La Mariposa*. For *The Essex*, he sourced a fast patrol boat built by Tokohama Yacht in Japan, originally constructed in the 1980s and measuring 85 feet long. It was used for scenes in which *The Essex* cruises the ocean (with the Mediterranean Sea standing in for the Atlantic) and for special effects reference.
- Clyne's team gave the vessel an extensive makeover, redesigning the fly bridge and crow's nest and adding a rear pulpit and numerous doors. It was painted gray camouflage, though the stern was given a splash of red formulated to match the vehicles in *Jurassic Park.*
- Reuben Delgado's boat, *La Mariposa*, was also acquired by Malone and Galea in Malta. Originally a double-mastered 1948 yawl designed by Sparkman & Stephens—a Florida-based naval architecture firm still active today—the 47-foot-long vessel features a teak deck. The entire rear mast and sail were removed to accommodate the camera crew, effectively converting the boat from a yawl to a sloop.
- Both *The Essex* and *La Mariposa* were faithfully replicated by the special effects and art department construction teams. Every piece of deck equipment and every fitting was reproduced in exact detail. These replica boats were then mounted on massive hydraulic gimbals at the deep and shallow water tanks at the Malta Film Studios, enabling complex water sequences to be filmed with precision and control.

THE CINEMATOGRAPHY

To serve as director of photography, director Gareth Edwards enlisted John Mathieson, a two-time Oscar nominee (*Gladiator* films, *Logan*), known for his many collaborations with legendary auteur Ridley Scott. Fresh off lensing *Gladiator II,* Mathieson brought valuable

experience shooting in the horizon tanks at Malta Film Studios, where Scott had staged *Gladiator II*'s battleship sequences.

- Shot with Panavision cameras and anamorphic lenses, just as 1993's *Jurassic Park* had been, *Rebirth* is the first feature that Edwards has made using 35mm film rather than digital. "I wanted that vintage look, the kind of texture that made *Jaws* and *Jurassic Park* so special," says Edwards, who also credits Mathieson for encouraging him to embrace film. "Shooting in the jungle environments, film brings out colors in a way that digital just doesn't. And when I held that Panavision camera, it felt alive. It vibrated in my hands like an animal."
- The only downside of shooting on film in Thailand was that the production had to wait five days to screen dailies because the footage had to be processed in England. "We were always on pins and needles as that film left Krabi, Thailand, went to Bangkok, Bangkok to London, London from car to the lab," says executive producer Denis Stewart. "It was five days of wondering if that film was going to get there okay, wondering if we could move on and strike the set and let an actor leave or if we were going to need to reshoot a scene or let it go. But not a single problem arose. That's a testament to John Mathieson and his crew and everyone else on the production who knew there was a need to do it well and get it right as efficiently as possible. And everyone was careful to make sure that environmental factors—the humidity and dirt of Thailand, the extreme heat or water in Malta—never compromised the film." Despite the difficulty, the results speak for themselves. "It was worth the pain and anxiety because we got the ideal *Jurassic* look," says Edwards. "Honestly, I don't know how I'm going go back to digital after this."

THE COSTUME DESIGN

Returning to the *Jurassic* family to create wardrobe for *Rebirth* was costume designer Sammy Differ, whose past work includes *Jurassic World: Fallen Kingdom, Annihilation*, and *The Imitation Game*. "The clothes in the movie needed to be realistic and modern with hints of nostalgia," says Differ, who took inspiration from *Jaws, Alien*, and *Apocalypse Now* in addition to *Jurassic*'s franchise aesthetic. "Whether it was referencing previous *Jurassic* movies or other films, we looked to the past to go to the future."

Because characters in *Jurassic* films tend to get progressively sweatier, soggier, dirtier, and bloodier while running away from clawing, biting, shredding dinosaurs in hostile jungle environs, Differ's team had to create multiple versions of each outfit, sometimes up to 30 different iterations, to reflect different stages of wear-and-tear. Differ's crew had to closely analyze the script and thoroughly imagine the arc of each ensemble prior to the start

of principal photography. And because of the tight pre-production schedule, they were constantly acquiring and making pieces throughout production.

"There's no one item that we could just put on someone, Differ says. "Everything had to be over-dyed or altered or lengthened or had bits added to make it more bespoke. I had a fabulous team back in the U.K. that was constantly feeding us with pieces for my team in Malta and Thailand. The logistics of getting everything we needed in short windows and on time were challenging, but we did it."

ZORA BENNETT (SCARLETT JOHANSSON)

- Differ worked with Scarlett Johannson to design a functional, practical look for Zora Bennett, as well as design subtle, personal touches to suggest a person haunted by loss and longing. This led to the idea of the necklace that Zora wears throughout the film, though neither Differ nor Johansson wish to reveal its significance, which is never revealed in the movie itself. "Zora's been in the armed forces all her life and she's more comfortable in a war zone than in a supermarket," Johansson says. "I think she has experienced a lot of loss, and now she is looking for something else for herself. The necklace symbolizes that. While Sammy and I wanted a look that was tactical and lived-in, we also wanted this one little thing that's clearly personal and speaks to what she has experienced, what she has lost, what she is looking for."

DR. HENRY LOOMIS (JONATHAN BAILEY)

- "We had fun with Loomis," says Differ of Jonathan Bailey's sartorially curious Dr. Henry Loomis. "We gave him all the pieces you would expect from a paleontologist who has worked mostly in a museum, but Jonathan had the idea of giving him some quirks, like tucking his trousers into his socks." Loomis's silver-framed eyeglasses are a wink to *Jaws*: they were based on the glasses worn by oceanographer Matt Hooper, played by Richard Dreyfus in that landmark film. And the folding shovel on Loomis's belt isn't just an homage to Sam Neill's Alan Grant. Differ and Bailey decided that the trowel once belonged to Grant and that he gifted it to Loomis at some point in the past.

DUNCAN KINCAID (MAHERSHALA ALI) AND *THE ESSEX* CREW

- Dressed in a breezy Hawaiian shirt in his beachside bar HQ in Suriname, Duncan Kincaid switches to a more military look when the mission begins, but the muted colors and haphazard pieces reflect his mixed feelings about his past.
- Similarly, Duncan's head of security, Bobby Atwater (Ed Skrein), has two fits, super-casual beach vibe in Suriname and maritime solider. His cargo shorts are a nod to the *Jurassic Park* character Robert Muldoon (played by Robert Peck), the amusement park's game warden. Atwater wears two patches, a Bonefrog, which former Navy

SEALs wear to honor fallen comrades, and a mongoose ribboned with a quote, “We need a bigger boat,” another small salute to *Jaws*. The look for LeClerc (Bechir Sylvain) acknowledges the Haitian heritage of both the character and actor in the form of a bracelet with the red and blue colors of the country’s flag. And at the suggestion of director Gareth Edwards, Nina (Philippine Velge) was dressed as a modern pirate-ish action hero, with wetsuit, dungarees, and a red scarf.

TERESA DELGADO (LUNA BLAISE) AND ISABELLA DELGADO (AUDRINA MIRANDA)

- Reuben Delgado’s daughters do have sailing experience, but director Gareth Edwards wanted Differ to dress them in a way that conveyed their mixed feelings about this adventure with their father, Teresa in particular. The retro-cool teen, who wears a faded David Bowie tee and ripped jeans, isn’t exactly decked out for seafaring, much less jungle survival.
- Her younger sister, Isabella, is coded with *Jurassic Park* references: her yellow slicker is a nod to the Dennis Nedry character played by Wayne Knight, and the Spanish phrase on her pelican logo tee translates to “Life finds a way.”

THE MAKE-UP AND HAIR DESIGN

Like costume designer Sammy Differ, make-up designer Jana Carboni and hair designer Giuliano Mariano began their work by carefully reading the script and breaking down the arcs of each character, tracking how they get sweatier, dirtier, soggier, more sunburnt and worse over the course of their multi-day adventure. They identified four distinct stages for each character and designed to them.

- The team approached the film as the start of the new era, working closely with director Gareth Edwards to craft a distinct aesthetic for *Jurassic World Rebirth*. Every element, from dirt and blood to the full palette of colors, was developed specifically for this project and tested to hold up against the extreme humidity in Thailand and the heat in Malta.
- Each character was given a unique visual identity, expressed through individualized palettes, hairstyles, textures and tattoos. Every detail was purposefully chosen to reflect their journey and environment.
- “When we started in Thailand, many of the actors weren’t tan enough for the scenes we were shooting, so the first challenge was to tan them in a way that looked natural and would actually stay on, because it was raining,” Carboni says. “For some, we decided to go with a spray tan. But you have to be careful, because spray tans can be orangey. So, I mixed in a solution of warn gray tones so that it didn’t come out orange. For others, we used body makeup, but again, it had to be waterproof, so we

had to do a lot of research to find the right product. By the time we got to Malta, it was less of an issue, because they had gotten naturally tan in Thailand. But when they got to England, they got progressively less tan, so it was back to the sprays and make-up to keep them consistently the same color. Keeping track of continuity was quite important on this film."

- Carboni and Mariano put dirt on the actors—or rather, a specially formulated mixture of make-up resembling dirt—as needed, where needed, depending on the scene. They created the mixture by first obtaining visual reference and acquiring physical samples of the soil in Thailand to develop a color palette. As they experimented with different make-up, they realized that what worked best for skin didn't necessarily work as well for hair, so they developed their own product that could work well for both.

THE VISUAL AND SPECIAL EFFECTS

THE ESSEX AND *LA MARIPOSA*

- *The Essex* that gets attacked by aquatic creatures was an elaborate set built by the special effects team in collaboration with BGI SUPPLIES in the UK. It was constructed in parts fabricating laser cut steel panels, 3-D robot butting and 3-D printers and shipped in 16 trailers to Malta Film Studios, where it was assembled on a massive underwater 8 axis motion base. The rig, designed by Oscar® winning special effects supervisor Neil Corbould, could tilt the boat 45 degrees to the left and right and could rotate to suit the sun. It could also recreate the motion of the real boat when moving on different ocean conditions.
- The VFX department developed a virtual camera environment at Sky Studios Elstree, allowing director Gareth Edwards to block and design all the boat sequences digitally ahead of filming. Shooting inside a confined space like *The Essex* was extremely challenging, and this setup gave Gareth the flexibility to plan complex shots that would have been difficult to visualize on set. It also allowed Edwards and David Vickery, second unit director and visual effects supervisor, to coordinate in detail what 2nd unit needed to capture at sea, while main unit was filming with the cast. Edwards' background in visual effects made this collaboration more effective, allowing him to work closely with the VFX team from the earliest stages of the project. Once the shots were blocked at Sky Studios Elstree, Edwards could use a portable device system developed by Industrial Light & Magic (ILM) on set in Malta to

visualize the location of the Mosasaur in real time and frame the action accordingly, helping to ensure seamless integration between live-action and visual effects.

- A colossal full-scale replica of *The Essex* was built for the production—a massive practical set designed primarily for use in a water-tank. Due to production constraints, health and safety requirements, and the need for flexibility during filming, the tank was kept empty and the water was added digitally later. Shooting outside under natural daylight also proved extremely useful for achieving realistic lighting, something that would have been impossible to replicate on a soundstage.
- To replicate ocean conditions, the special effects team collaborated with MOCO FX, who sent boats out into the Mediterranean to collect real-time data on waves and currents. This data was fed into *The Essex*'s motion rig, built on a horizontal water tank set along the edge of the sea, to simulate the behavior of a real boat at sea.
- Knowing that nearly a third of the script involved scenes on water, the VFX R&D team at ILM began developing the film's water simulation systems months before shooting even started. "Creating believable ocean water was a major technical challenge; the team had to match conditions from the Mediterranean, Thailand, an empty tank and some practical water shots," says CARLOS CIUDAD, VFX producer. "Water behaves and looks different depending on geography, weather, and light, and the goal was to make all of it feel seamless," adds Vickery. Specialized VFX teams captured array plates of real water all over the world, studying its movement, color, and interaction with surfaces to inform the simulations used across more than 500 shots.
- After the Malta shoot, *The Essex* set was shipped back to England and reassembled inside Stage 4 of Sky Studios Elstree to film all the interior sequences. VFX water simulations were used to extend the environment outside the ship's portholes and blend the interior and exterior shots seamlessly. Additional interior sections of *The Essex* were also built on a separate soundstage at Elstree.
- The Delgado family's boat, *La Mariposa,* had a SFX set piece double that was used for dino attack scenes filmed in a different, deeper water tank at Malta Film Studios. It weighed 12 tons and rested on a 65-ton 11 axis underwater motion base that could tilt 180 degrees. During the shooting of the *Mariposa* sequence, a team of six divers was always in the water to ensure the safety of the cast and stunt doubles.

SCENIC VISUAL EFFECTS

- During pre-production, just days after locations were signed off, Vickery and Ciudad's teams traveled to all the key locations around the world to capture environment data, an uncommon practice, but one that enabled the film crew to plan the movie more efficiently. This early groundwork meant the teams could begin building the digital environments seen in the film months before shooting started. It also gave director

Gareth Edwards precise digital versions of each location, helping him plan and block his shots with accuracy well in advance. The early collaboration between VFX, art department and SFX ensured that the physical sets matched perfectly with the digital builds feeding into the VFX pipeline. Blending multiple locations from opposite sides of the world into single environments was a major challenge, especially since many key locations—such as the facility, the T-Rex river Rapids and the entire Island—didn't exist in reality, with only small portions built practically. VFX became the glue that held all the elements together.

- VFX enhancements were used in almost every environment featured on Ile Saint-Hubert, according to visual effects supervisor David Vickery. "Gareth Edwards warned me early on that even though we were going to remote locations to shoot our island, he would want to augment the scenery and add to it where needed," Vickery says. To prepare for this, Vickery and Ciudad captured environment data during their location scouts. Using proprietary NERF-based technology developed at ILM, this allowed them to create full 3D environments directly from 360-degree video footage. This gave Edwards and the VFX team the ability to review potential locations in full 3D at the end of each day and plan which ones were best suited for the film.
- To film reference for the panoramic shots of our huge prehistoric vistas around the island, the VFX team traveled to some of the most remote and extreme locations they could find. "I found a spot called Dragon's Crest," Vickery says. "It looked perfect in pictures, but it was 1,700 feet above sea level. It took four hours to hike there with all our camera gear and drones, and we wanted a dawn shot!" Some other locations were even harder to reach, requiring an hour by boat with no sign of human life for miles. Conditions were tough—members of the team were bitten by insects badly enough to end up in hospital (everyone's fine!)—but the results made it worth it. Using real-world locations combined with digital extensions proved key to building the believable and awe-inspiring world seen in *Rebirth*.

  "About 600 shots in the film take place on the ocean, and only 15 percent of those use any real water—we replaced or created the rest digitally," says Ciudad.

  "Matching all these different water looks—tank shots from Malta, real locations in the Mediterranean and Thailand—was extremely challenging, but the goal was simple: make it impossible for the audience to tell the difference."

THE DINOSAURS

The challenge of designing *Rebirth's* dinosaurs and bringing them to life on set and screen was a team effort across multiple departments, led by director Gareth Edwards, visual effects supervisor David Vickery andvisual effects producer Carlos Ciudad. The

creature effects department was led by CFX creative supervisor JOHN NOLAN (*Jurassic World Dominion*, *The Witcher*). “Designing the dinosaurs was one of the craziest six weeks of my life,” says Vickery of the challenge of getting *Rebirth’s* dino-design lab set up during the film’s shorter-than-usual prep window. “I was out having dinner and Gareth called me to say, ‘We only have six weeks to design all our dinosaurs. We’re going to need an army of artists.’ The next day, I was on a Zoom call with over 50 amazingly talented concept artists from around the world. Within a week, we had over 700 pieces of concept art for Gareth to start looking through. Gareth is so smart about design, he has an uncanny ability to look at hundreds of images and very quickly focus down on the elements he likes from each concept. That was the start of a very long and version-filled journey!”

Edwards encouraged the concept artists to go above and beyond, giving them total freedom to break away from the established *Jurassic* convention. “We literally asked for concepts that were wildly unconventional, pushing things to 11 and beyond, and then refined those ideas into designs that felt unique and memorable,” Vickery says. “It’s far easier to bring something ridiculous back to brilliant and beautiful than it is to slowly creep up to ‘ok’ by starting with something pedestrian.”

Thousands of talented VFX artists and traditional animators at Industrial Light & magic (ILM) did the heavy lifting of bringing the dinosaurs to life on screen. To support the process during filming, Nolan’s creature effects team, working under VFX guidance, assisted by building physical dinosaur parts for use during the shoot —heads, limbs, claws, and other body parts—mainly as lighting and eyeline references for the cast. Similarly, motion-capture performers played the part of some dinosaurs. “We help the actors give authentic performances,” says lead puppeteer TOM WILTON, a franchise vet who did the mo-cap for Blue the Velociraptor on *Jurassic World: Fallen Kingdom. “*A lot of it is making sounds. I found myself doing lots of dinosaur sounds and things to scare the actors or to just tell them where the creature is.”

Those puppeteer creations and performances are an important part of the filmmaking process. “The creature effects team of artists, puppeteers and performers add so much to the filming,” Vickery says. “They help the actors understanding what’s supposed to be happening. Whether it’s a guy in a blue suit with a tennis ball, somebody holding a pair of snapping Spinosaurus jaws or a puppet sitting right in front of you.”

All of these were fully replaced in post production by the VFX artists who played a central role in shaping 75 percent of the shots in the final film, making sure the dinosaurs felt integrated, believable and alive in every shot.

Rather than jumping between physical builds and CF creatures during the movie, Edwards’ goal was to keep a consistent aesthetic by sticking to one clear methodology and

use VFX to create all the dinosaurs in *Rebirth*. That approach allowed the team to focus on developing the fully realized digital assets—some of which took nearly a year to complete.

MOSASAURUS

Introduced with a splash in *Jurassic World*, the Mosasaurus was the Jaws of the Late Cretaceous period, only bigger: a massive, muscular eating machine, and technically, not a dinosaur but a close reptile cousin. “The Mosasaur is a strange animal," says *Rebirth*’s dinosaur consultant, STEVE BRUSATTE, an evolutionary biologist and professor of paleontology at the University of Edinburgh. “It’s a little bit like a whale; it’s a little bit like a crocodile, but it’s something all its own.”

- For *Rebirth*, Industrial Light & Magic (ILM) redesigned the Mosasaurus, highlighting its incredible size, speed and power. ILM worked on improving the skin and muscles of the Mosasaurs and water simulation and used new proprietary tools that created more realistic effects of the creature interacting with the ocean environment.
- At 100-feet long, it weighs more than 40,000 pounds and moves at the speed of a killer whale.
- Modeled after a tiger shark, the Mosasaurus has a fresh new design with a greenish/grey color and distinctive leopard-like pattern.

TITANOSAURUS

- The Titanosaurus is one of the biggest sauropods ever seen. This massive herbivore from the Late Cretaceous period, whose name aptly means *Titanic lizard,* is around 50 feet tall, 70 feet long, weighed more than 30 tons and had legs the size of Redwoods, each measuring about eight feet in circumference.
- Long-necked, with a long, whip-like tail, the Titanosaurus is the elephant of the Late Cretaceous, but at least five times bigger, with some giraffe thrown in. In real life, the creatures that once roamed the earth could weigh up to 70 tons and measure 100 feet in length.
- While the filmmakers would prefer that audiences discover for themselves how these dinosaurs are depicted in the movie, visual effects supervisor Vickery will say that his artists studied some very specific nature videos involving giraffes and swans as inspiration for the Titanosaur mating rituals.

QUETZALCOATLUS

- The Quetzalcoatlus is a gigantic pterosaur from the Late Cretaceous period. This massive omnivore is one of the largest known flying animals of all time. It stands 16 feet and seven inches high when on the ground and has a 30-foot wingspan when in flight. It sports a six-feet-long razor-sharp beak and weighs approximately 550 pounds.

- As a flyer, it was a glider, capable of soaring for hours on geothermal currents without flapping its wings…
- …or so experts think. For all that's known about the Quetzalcoatlus, much is not, due to its scant fossil record. "We don't know a lot about the heads or beaks of these giant pterosaurs," says Brusatte. "What color should we give these things? What sort of soft tissue should we give them? What should the beaks look like? What should those crests look like?"
- Given these ambiguities, director Gareth Edwards encouraged the team to design with an eye toward plausibility and scariness, as the film's Quetzalcoatlus is an aggressive predator and a fierce defender of its eggs. They gave it some furry fluff but opted against giving it feathers because pterosaurs were reptiles, not birds, and had wings made of skin. Also, says Vickery: "Gareth thought fully feathered dinosaurs looked like big chickens and weren't all that scary. I tend to agree."

SPINOSAURUS

- A fan favorite since their first appearance in *Jurassic Park III,* the Spinosaurus is a massive, amphibious predator. The Spinosaurus, whose name means "spine lizard," first lived during the Late Cretaceous period. They are 39 feet long and 13 feet high, with thick, powerful bodies, massive claws, razor-sharp teeth and six-feet-high sail fins.
- While retaining its signature "sail" of raised vertebrae along its back, the creature returns in *Rebirth* in an evolved form, as paleontologists have made new discoveries about the Spinosaurus since its last screen appearance. Most now believe these snarling carnivores hunted in the seas as well as on land.
- "Gareth's impression of the creature was that it was like a tank that moves in and out of water," says Vickery, adding that they looked at crocodiles and grizzly bears for inspiration for look and behavior. "We've given it more powerful hind limbs, a much bigger, broader tail, webbing in between its feet, and the appearance of a shorter more powerful neck by adding fatty deposits and extra skin folds."

AQUILOPS

- New to the *Jurassic* franchise is this recently discovered horned herbivore, a petite relative to the Triceratops that lived around 100 million years ago in the Early Cretaceous period, in what is now Montana. "My guess is that the Aquilops was a cheeky little dinosaur," says Brusatte, noting that much about this animal is also speculative, as only a single fossil has been found. "It was maybe a few feet long and weighed as much as a little puppy."
- *Rebirth's* Aquilops, named Dolores in the film by character Isabella Delgado (Audrina Miranda), was a true partnership between Vickery's special effects department and

John Nolan’s creature effects team, as the latter had to create three 18-inch animatronics for use on set, operated via remote control by a team of puppeteers. The version that most frequently interacted with the cast was named Dorothy by the crew. Another, Simba, was used for moments when characters pick up the creature. The third, more of a stuffed puppet, was used for lighting reference.

- According to head of animatronics design ADRIAN PARISH (*Jurassic World Dominion*, *Star Wars: Episodes VII*, *VIII* and *IX*) , it took four weeks to design Dorothy and her siblings and took nearly as long to build them. “My favorite thing about the puppet is that we used a lot of 3D-printed parts rather than making the traditional aluminum chassis,” Parish says. “It’s quite a lot lighter than a traditional animatronic puppet that we would have made a few years ago.”
- Dorothy’s skin was made of waterproofed silicon, which helped protect her from the potentially degrading rainforest conditions in Thailand. She had seven motors in her head, six to operate the eyes, one to operate the jaw. She had five motors in the neck to turn the head, one motor in each side of the chest to generate the illusion of breathing, and two motors in the tail to make it wag.
- For the trio of technicians that made Dorothy blink and eat and move with remote controls, “it was bit like being in a band, where you have to learn to play together and know everyone’s rhythms,” says senior animatronics designer KARL GALLIVAN (*Jurassic World Dominion*, *Beetlejuice Beetlejuice*).
- It took months of design work and concept development, with dozens of artists working day and night, to have the creatures ready in time for the shoot. The creature FX department then created weatherproof physical references for the VFX team to use on set under the harsh conditions of the Thailand jungle. During filming, an extensive research and development phase began at Industrial Light & Magic (ILM), led by animation director STEVE APLIN, where “dozens of artists worked to ground the creatures in the reality of our film, using real-world references that audiences could instinctively believe—creatures that felt authentic to the world we built”, says visual effects producer Carlos Ciudad. Every movement was meticulously crafted through keyframe animation, bringing the creatures to life frame by frame in a fully digital performance.
- Although an herbivore that eats fruits, leaves and conifer needles, the Aquilops craves licorice in *Rebirth*, after being fed the candy by young Isabella Delgado. “I wouldn't be surprised if the Aquilops is everyone's favorite character in the film,” says Rupert Friend, who plays Martin Krebs. “It's probably mine.”

TYRANNOSAURUS *REX*

- Inspired by Ray Harryhausen's iconic creature work and staying loyal to the incredible designs created by previous *Jurassic* teams, the VFX concept artists set out to evolve the T. rex for *Rebirth*—creating something meaner, recognizable, but distinct. "We wanted audiences to instantly connect it to the T. *rex* they know, but also feel like this was a different animal, one shaped by its environment and the story of *Rebirth*," says Vickery. Understanding how it should move—especially during the brief moments it swims underwater—was a major challenge for the animation team, who worked carefully to keep the creature coherent with the visual language of our film.
- No *Jurassic* movie would be complete without an appearance by the king of the dinosaurs. And fitting for a film that seeks to recapture the spirit of 1993's *Jurassic Park* in so many ways, *Rebirth's* major T. *rex* set-piece—in which the thundering theropod pursues the rafting Delgado family down a river—was a passage from Michael Crichton's *Jurassic Park* novel that was never used by Steven Spielberg and screenwriter David Koepp for the first *Jurassic* film. "In terms of its essential beats," says Koepp, "I don't think the sequence as it appears in the film is very different from what Mr. Crichton wrote on the page over thirty years ago." Ciudad adds: "It was incredibly satisfying to finally bring to life a moment from the book that frans had only imagined for decades—it was definitely worth the wait."
- "We've never seen a swimming T. *rex* in the *Jurassic* franchise before," says Vickery. "It was a complex sequence for our animators, who had to try to realize the T. *rex*'s body mechanics in a rapidly evolving environment."
- Because *Rebirth's* T. *rex* has been on Ile Saint-Hubert all its life, and therefore a whole different animal than the T. *rex* of previous films, director Gareth Edwards encouraged his team to consider a different design. "This new T. *rex* is a healthier, heavier, more muscular, more bull-like T. *rex*," Vickery says. "It looks like a *Jurassic Park* T. *rex*, but the best *Jurassic Park* T. *rex* you've ever seen."

MUTADON

Rebirth builds on the idea of hybrid dinosaurs by imagining that InGen's R&D department had a secret laboratory on Ile Saint-Hubert where scientists kept meddling with nature in more extreme ways. "They started to do hybrids," says screenwriter David Koepp, "but they ended up creating mutants, some deformed and deranged." Adds Vickery: "These are genetically engineered creatures that went wrong, and not by design; they're horribly broken animals."

- Inspired by Koepp's creepy close encounter with a giant bat that crawled out of a rotted column on his property (see page 6), the Mutadon is roughly the size of a raptor, measuring 6-7 feet high, 16 feet long and weighing approximately 550 pounds.

- The Mutadon has massive paper-thin wings and slightly translucent skin that reveals portions of its skeleton underneath. “They are these raptor-sized creatures, but so much more,” says Vickery. “We went through so many different designs, exploring different limb configurations and creatures with multiple heads and mouths.”
- “The Mutadon dinosaur took the longest to design, going through hundreds of iterations as the team worked to find the right balance between science fiction and believability,” says Carlos Ciudad, VFX producer. “Mixing a raptor and a pterosaur presented a tricky design challenge. Although it’s portrayed as a failed experiment within the story, the creature still needed to feel grounded and realistic on screen.”

DISTORTUS *REX*

- The Distortus *rex* is attempt to genetically engineer a T. *rex* that went horribly wrong. Early and disastrous attempts to splice DNA fragments other animals were recklessly introduced into the T. *rex* genome, resulting in a malformed, terrifying mutant. The staggering creature towers at nearly 26 feet tall, 47 feet long and weighs approximately 20,000 pounds.
- It has a colossal misshapen head it can barely keep aloft and a hideous roar. Predominantly a quadrupedal creature, it has stiff bloated legs and two additional long arms. Although it has somewhat limited mobility due to its distorted proportions, there is nothing that can stop this massive creature as it destroys everything in its path. “We’ve created this creature that is based on a T. *rex* but has two additional powerful gorilla-like arms, and extra bloated bulk over the back of its head,” says Vickery, adding that it was his favorite “dinosaur” to make for the film.
- Director Gareth Edwards was very involved in the development of the Distortus *rex*, literally throwing his whole body into the work. “We were doing animations tests and showing Gareth a scene in which the Distortus was limping along,” says Vickery. “Gareth looked at it and he was like, ‘Oh yeah, that’s really cool,’ and then he got down on the floor and started moving around like a Gorilla, trying to convey how he wanted the dinosaur to move. The whole process was marked by that kind of visceral engagement with Gareth,and we loved his willingness to experiment and his desire to find something new and original at every turn. There’s no line too far for him. When we first met, he said, ‘If you come back to me with 10 different designs of a thing and at least six of them aren’t ridiculous, you haven’t gone far enough.’ He’s not interested in average. He wants you to be fearless, because it’s easier to find brilliance by dialing back from ridiculous than dialing up from mundane.”

ANUROGNATHUS

- *Rebirth* includes this never-seen species flying in the background on Ile Saint-Hubert. With an estimated wingspan of 20 inches, a three-feet-and-five-inch-long body and a

feather weight of only .088 pounds, this tiny pterosaur from the Late Jurassic makes a big impression with its bright green color and dark eyes slightly resembling a tree frog.

VELOCIRAPTOR

- *Rebirth* features two new Velociraptors with a fresh design inspired by *Jurassic Park III*. They are five feet and 8 inches tall, 12 feet long and weigh approximately 500 pounds. As has always been the case in *Jurassic* films, the on-screen raptors are bigger than the ones known from fossils. Carnivores from the Late Cretaceous period, whose name means *Swift Thief,* they feed on small mammals and dinosaurs.

DILOPHOSAURUS

- The Dilophosaurus is a theropod from the Early Jurassic period whose name means *double-crested lizard*, a reference to the brilliant-colored crest that flanks its head. In the film, the Dilophosaurus stands at 5 feet tall and 8 feet long. In real life, they were much larger, weighing about 800 pounds. This carnivore, first seen in 1993's *Jurassic Park*, is known to eat smaller dinosaurs and vertebrates.

ANKYLOSAURUS

- This well armored herbivore packs a powerful punch! The Ankylosaurus, whose name means *Fused lizard,* is from the Late Cretaceous period. The dinosaur is about 11 feet tall, 30 feet long and weighs approximately 10,000 pounds.
- While not typically aggressive, the Ankylosaurus can be quite dangerous if approached. Its strong tail club can generate up to 400 megapascals of force, strong enough to break the bones of any potential threat.

COMPSOGNATHUS

- The Compsognathus is a small bipedal theropod dinosaur from the Late Jurassic period. Roughly the size of a chicken, they are about 1 foot tall and 3-4 feet long. They weigh approximately 6.6 pounds. Their name means *pretty or elegant jaw,* but don't let their small size fool you. These scavengers are dangerous carnivores with small, sharp teeth that will eat anything from vertebrates to small insects and can easily kill their prey, especially when they attack in packs.

THE MUSIC

To create the score for *Jurassic World Rebirth*, director Gareth Edwards turned to a distinguished friend, two-time Oscar® winner Alexandre Desplat (*The Grand Budapest Hotel, The Shape of Water*), who worked with Edwards on *Godzilla*. "I feel very fortunate to be doing the music for a movie franchise like this, which entertained me so greatly, as a filmgoer, for decades," Desplat says. "I dreamed of writing music for movies like this since I

was a teenager, and now, here I am," he adds with a laugh, "part of *Jurassic World*, almost a teenager."

Rebirth represents the second time that Desplat has stepped into a franchise and inherited and adapted iconic musical motifs written by an artist he considers his "forever idol," the legendary John Williams: Desplat previously took on that challenge with *Harry Potter and the Deathly Hallows Parts 1* and *2*. "John Williams wrote a fantastic melody for *Jurassic Park* that I now get to reinvent, rejigger and resculpt in ways benefit our movie," Desplat says. "My desire was not to bluntly quote John's score but subtly echo it or make use of it in the original score I have written for the film in playful and meaningful ways."

- Desplat's process always begins with deciding which kinds of instruments would be best suited for the scope and tone of the film, then writing a score with those instruments in mind. "*Rebirth* is huge and massive, awesome and terrifying," Desplat says. "Before writing, I always wish to decide the type of instrumentation I am going to use. We discussed early on with Gareth that the music should be, following the sound of the franchise, keeping continuity with a symphonic orchestra. A huge band of 105 players with piano, loads of percussion, some electronic and a 60-piece choir. From that, I created the music that we needed, switching from very loud tuttis to more intimate pieces. That's what an orchestra can offer."
- The score for *Rebirth* was written to sound like a singular piece of music with recurring motifs that evolve and adapt to capture the changing feelings of the characters, as opposed to writing to the action or crafting distinctly different themes that would result in a score that would sound fragmented or "bitty," Desplat says.
- Desplat recorded the score for the film in the spring of 2025 at Abbey Road Studios in London with a hand-picked group of 105 musicians. "When your taxi drops you in front of the gate, you feel like you're entering a sacred temple, because there are people taking pictures of the famous crosswalk and the corridors are filled with photos of all the legendary artists that have recorded there," Desplat says. "It keeps you humbled and focused for the hours to come, working in one of the most beautiful rooms ever built for music recording."
- While recording the music for the sequence in which the character of Dr. Henry Loomis (Jonathan Bailey) touches a dinosaur for the first time, Desplat's orchestra was joined by a special guest performer: Bailey himself, who in real life plays clarinet. "Jonathan plays the clarinet very well," Desplat says. "We invited him to sit with our great clarinet section, near the principal chair, and even offered him

the chance to play a couple of solos. He did great, never mind the pressure. It was fun and I think all the orchestra was happy to have him there."

- Asked what he hopes the audience will hear when they see *Rebirth*, Desplat says: "I hope they don't hear the music but that they go through a roller coaster experience taking the movie as a singular, dynamic entity with the sound, with the images and the incredible visual effects that Gareth Edwards, his team, and the cast have created. Music is just one part of the experience with strong and powerful melodic moments. I hope the audience likes it; I know for sure they will feel it."

THE SUSTAINABILITY PROGRAM

Jurassic World Rebirth participated in Universal's GreenerLight program, which aims to identify sustainability opportunities throughout the filmmaking process, from development and production through to release.

- **Eco Talent:** The production hired an Eco Department to plan and oversee sustainability from prep through wrap, and on location in each country.
- **Powering the Production:** The production team prioritized using grid electricity where possible, tying into the grid in Malta and at Sky Studios Elstree and supplementing with batteries rather than generators—improving air quality for the cast and crew while reducing noise and emissions.
- **Giving Back to the Community:** In each location, production looked for opportunities to give back to the community, including by donating surplus catering so that food wasn't wasted. Cast and crew participated in volunteer beach cleanups that removed over 2 and a half tons of debris that had washed onto shore. The film also partnered with a local organization to protect marine life by working with an expert dive team to retrieve abandoned fishing nets from 19 ocean reefs.
- **Electrified Transportation:** The production hired 21 hybrid and electric vehicles across all locations, including an electric bike and a 26-tonne electric truck in London for construction moves.
- **Comprehensive Waste Program:** The production implemented 3-stream waste systems across all units. By utilizing reusable dishware and cups at catering as well as providing reusable bottles and refill stations, the production eliminated over 108,000 single-use items.
- **Circular Set Construction:** In Malta, the set construction team reused sets and lumber from a previous production.
- **Inspiring Audiences:** The *Jurassic* franchise has inspired a generation of paleontologists, and helped make science and nature exciting for audiences. As part of *Jurassic World Rebirth*'s marketing efforts, the GreenerLight team will release

sustainability featurettes highlighting the beauty and power of nature, as well as the incredible efforts undertaken to reduce the film’s footprint and leave a lasting positive impact on the communities where they filmed.

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